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Abstract

Music, a sustained sound that fluctuates between notes of different pitches, is often linked to mood. A certain song can make people feel happy, sad, energetic, or relaxed. Music may trigger unwanted memories, evoking upset or anger. This article analyses a popular folk song called “Zaman Lafiya” and its impact on people during crises in the Plateau State capital, Jos. The 2021 ethno-religious crisis is one of the continuous crises in Plateau State that has exacerbated the situation, making Jos a hub of violence and upheaval and hindering socio-economic development. The government's regular methods of conflict resolution, that is, the regular use of force and dialogue, have yielded tortoise-walk results as the state still witnesses crises. It is imperative to note that the crisis would require a multi-faceted solution, given that the use of force (soldiers and police) to achieve peace can only lead to a temporary and superficial solution. This therefore invites other means of dispute resolution to the table, one of which is music, which directly influences human psychosis. A crisis is first a mental, violent dispute; as such, it should be best dealt with mentally, and music is an effective means of achieving that. Relying on secondary sources of information, a qualitative research method with a bit of analysis is employed in the research. The research therefore argues that the therapeutic benefits of music in a peace-building process could be harnessed if consciously put into action.

Keywords: Music, sonic, psychosis, crisis, peace-building.

Introduction

Music is a sustained sound (sonic) of different pitches with conscious rhythmic movement. When music is listened to by humans, dopamine, which is a neurotransmitter, is produced in the substantia nigra, ventral tegmental area, and hypothalamus of the brain, which triggers pleasure and well-being sensations, causing a person's mood to be influenced by the reaction to a particular musical movement. (Fukui & Toyoshima, 2014). Consider the human brain to be the central nervous system, controlling all mental, emotional, tactile, motor, visual, breathing, temperature, hunger, and bodily functions. The central nervous system, or CNS, is made up of the brain and the spinal cord that branch off of it. In other words, the human brain coordinates every human reaction before anything else. Controlling how you are treated by someone else also controls how you physically react, and both genetic factors and upbringing can contribute to this (Wegner et al., 1991). In times of stress, the individual deviates from reason and reverts to an antiquated way of acting—violating the law.

According to Michel et al. (2001), a psycho is someone who has a serious mental illness that has led to violence. In other words, a psycho is someone who takes part in an unauthorised demonstration that causes property damage, shatters another object, or puts that object under physical or psychological stress.

When an uncontrolled crisis occurs, it can be referred to as a tough moment in human existence. If this difficult moment is not handled carefully, the outcome is always devastating. It is claimed that when someone is in a psychotic state, action must be taken to stop them before their condition degenerates. Some physical measures, like the use of force or dialogue, have been used during periods of psychological instability that have resulted in violence. The use of force, which acts as an antiviral medication

used to combat a virus, has led to armistices, surrenders, and ceasefires to interrupt combat, and that has helped temporarily calm the lingering violence in various ways (Robert, 2022). The use of force can only temporarily end wars but still keep the country in a state of war, and that could only be ended by a meaningful dialogue, of which music is one.

The process of transferring information from one person, group, or location to another by means of a sound, symbol, or inscription is known as communication. One of the most powerful human behaviours that distinguishes people from one another in all aspects of interpersonal interactions is communication. For instance, using force to quell a crisis merely brings about temporary calm; it in no way ensures lasting peace. Not only does communication create lasting peace, it also keeps it alive. When communication is done strategically, it can help to calm down chaotic situations by stabilising the organisation, gaining stakeholders' trust, and inspiring confidence. Maintaining business continuity and recovery successfully requires clear, consistent communication. Any high-stress situation during a crisis is likely to result in errors and messages that are either handled poorly or neglected entirely (Cross, 2014). Then, crisis communications that are successful can help to minimise harm, keep people safe, preserve and mend reputations, and provide hope and confidence back to the concerned parties. This essay emphasises the communication function of music in times of crisis since it has a direct correlation with the human brain, soothes anxiety, and acts as a continual reminder in people's subconscious minds. Given how little people understand the impact music has on human existence, its significance is rather underrated. Similar to a car's dual carburetor, music has therapeutic and communicative effects on the human body. Using music to communicate is a long-term strategy for building relationships. Although music is nondiscursive, it does convey information, including emotional

meanings, much like communication does. It serves as a symbol that evokes emotions through association, contiguity, cultural convention, and structural features. Its impact is greater than that of other communication methods since it conveys psychological values in addition to information in a straightforward manner. Because it is nonreferential, music has a wide range of meanings and is very flexible. Music is a nondiscursive language that communicates easily through a lot of repetition while transcending rational and intellectual reasoning. It generally connects more with the rational mind than the emotional mind, and, more often than not, the emotions drive our achievements and actions. When, for example, people are engaged in violent conflicts, their sense of reasoning is often buried under their aggressive or vengeful emotions, and it only resurfaces after colossal damage has been done to society. When words can no longer adequately express human wants and values, music does help. Music has special value as a therapeutic aid in those therapy procedures that include identification, awareness, reflection, or expression of feelings and pertinent concerns since it can reflect, affect, and alter emotional reactions (Gfeller, 2002). The versatility of music as a therapeutic medium is further enhanced by its ability to be employed seamlessly with written or visual information.

This essay seeks to explain how agents projecting calm during the Jos crisis used the song "Zaman Lafiya" to their advantage. The various impacts that music can have on people will be explored in this study. The Jos-Plateau region, located in north-central Nigeria, is home to a plethora of ethnic groups and is made up of undulating hills (Vogt et al. 2015). During the colonial and post-colonial eras, the state capital's diverse range of landforms and breathtaking scenery made it a popular tourist destination. However, in 2001, an ethno-religious crisis broke out, severely impairing the socio-economic aspects of the state; despite this, social activities are

beginning to take shape and peace is gradually returning.

Jos is the ancestral home of the Berom people as well as other tribes, including the Anarguta and the Afizere, who all incorporate music into their daily activities. The Berom are the most dominant and most affected ethnic group in all episodes of the crisis. As a result, music has a very active, discernible, and practical therapeutic role. Globally, music is culturally linked to a wide range of life events, such as religious ceremonies, social events, concerts, graduations, marriages, christenings, and funerals. However, the emotional impact of music on people and the subjective experience that arises from listening to music are not well studied and depend on factors such as musical preference, emotional state, mental state, age, and cultural background. Due to its ability to promote mental relaxation, music has been regarded by many as an integral component of their everyday lives. Some people use their preferred playlist to keep them motivated while working out, while others depend on music to get them through the morning. Mood and music are frequently associated, and music has two sides that can be exploited for good or bad. People can feel joyful, depressed, energised, or calm when listening to a certain song. Scholars have also acknowledged that music has the potential to elicit unpleasant memories and cause distress or rage (Eells, 2014; Lilja-Viherlampi et al., 2011). The role that music plays in fostering peace must be stressed in times of crisis, as it has been in Jos whenever peace is restored. Music has been useful in defusing or escalating situations, but the researchers' main goal is to highlight the beneficial effects of music on fostering peace. While external interventions aimed at averting the escalation or recurrence of armed conflict constitute the general definition of peacebuilding, actors differ significantly in how they conceptualise and implement it. The study, which uses a secondary source, evaluates a song that gained immense popularity during the height of the Jos crisis

and critically examines the therapeutic value of music in human insanity. With a thorough examination based on the song's structure and context, the musical analysis is quantitative and scientific since it emphasises measured analysis and draws on data from social media, historical accounts, and personal experiences.

Because music is life itself in Africa, it serves a functional purpose and becomes a part of their daily existence. Africans are becoming less and less familiar with it, and that is something that needs to be brought up again. In ancient African society, it was customary to provide musical preludes before engaging in serious business in order to calm the nerves or spark curiosity. It becomes clear that the best healing is emotional in nature; music can play a significant role in this control. The brain, which functions as the central coordination or control centre for all human emotions, should be the first target before communicating the command to other sections of the body. Music becomes essential for psychotherapy to be effective. Examining the relationship between emotion and music helps us understand why people identify different types of music with different emotions. It also helps us understand how innate and acquired behaviours interact.

Emphatically, the research aims to advance understanding of emotional responses to music and its potential as an emotional regulator. It suggests that controlling emotions can improve artificial intelligence technology, leading to new possibilities for musical composition and human-robot companionship. Music can either positively or negatively affect human emotion, and when applied constructively, it promotes peacemaking and crisis reduction. It is crucial for nurses to follow the "do no harm" principle and use music as a safe and affordable alternative therapy approach.

A Review of Relevant Literature

Lonsdale & North (2011) discovered that students at a UK school listened to music for an average of 3.66 hours every day,

based on a study involving 300 students. Positive emotions are lessened, moods are improved, identities are developed, and social engagement is encouraged by music. It provides information and acts as a diversion as well. Based on the facts from the sources mentioned above, it can be seen that a person's feelings at a given time are triggered by the music they listen to. This was made clear by the attack on the Jos town of Dogo Na Hawa, where a documentary commemorating the genocide was shown and over 600 people were ruthlessly murdered in a well-planned operation. A personal interview with Ngo Kangyang Pam of Gemburuk Village Jos on April 26, 2024, revealed that the song "Yaushe ne Yesu Zai Dawo (When will Christ return?)" became so well-known that, even after the incident, people, especially the Christian community in that area, would always be reminded of the unforgiven incident and its troubling memory. This would cause new injuries and incite hatred in the Fulani Muslim community, who were thought to have carried out the attack (personal interview conducted on April 26, 2024). In another interview with a victim of the ongoing attacks that killed twelve of his family members and left him the lone survivor, Da Mwadvwang discussed the effect of music on emotions. He said that the shock of his family's deaths left him paralysed for about three years, but that he found solace in a song called "Kami Tok (had I known)"; the music gave him comfort every time he thought of a family member. These are only a few instances of the emotional influence that music may have (personal interview, March 4, 2024, with Da Mwadvwang of Jol village, Riyom LGC, Plateau State). Research by Biley (1999: 670) in his literature review on examining the influence of music listening on patient well-being provides additional proof to the researcher regarding the impact of music on humans. His research revealed that when twenty patients listened to relaxing classical music, their heart rates and levels of anxiety decreased more. According to Basnet et al. (2023), music has been shown

to reduce anxiety in patients in post-anaesthesia care facilities. Surgeons were able to perform procedures in surgical settings more quickly and accurately when they were listening to music. However, depending on the circumstances, music can be a double-edged sword that can both inspire and arouse feelings.

People's strong sense of existence can be heightened by the rhythm and tone of music in a way that strengthens the bond with the primary self. The women of Gyel Bukuru used songs to inspire their men to go fight during the Jos conflict of 2001. The men who went for a fight got tired and lost interest in continuing the fight. The men are inspired to fight by the women's boisterous singing as they approach the conflict. One of the guys, who pleaded to be interviewed in unison, said that he was greatly inspired by the song that made him lose all sense of fairness and gave him courage when he heard the voices of the women resonating.

Since animal species have long used musical and acoustic messages in their communications, music, which is communication based on musical rhythm and visual imagery, is primitive in biological evolution. For example, according to Kent (2006), the left half of the human brain processes information, but the right side of the brain is stimulated when sounds with different pitches are combined to create music. Playing an instrument or singing are examples of musical activities that involve the simultaneous use of both sides of the brain. The brain is better able to handle information since it can operate on both the left and right sides at the same time.

A number of brain regions are stimulated by music, including the frontal lobe, which connects music to thoughts, and the hippocampus, which translates short-term memory into long-term memory and spatial associations. When memories are recalled, the hippocampus contributes to emotions such as tenderness, calm, happiness, or melancholy. Different musical elements have different effects on different sections of the brain. For example, the right hemisphere of the temporal lobe processes pitch, melody, harmony, and beat, while the left temporal lobe analyses lyrics, pacing, frequency, and intensity. The limbic system triggers the frontal cortex, which forms the link between music and cognition (Zatorre, 2003).

Music can have a powerful effect on the mind without evoking any strong emotions. It can evoke emotions like tears or smiles. According to Ünal et al. (2013), listening to music elevates arousal and has a positive impact on a car-following task's performance. 47 volunteers, ages 19 to 25, did two simulator drives with and without music as part of the study. Two groups of participants were formed, one of which received loud music and the other moderate. A questionnaire was also included in the study to find out how satisfied the participants were with the music. The findings imply that music might motivate performance and enrich emotional experiences. The ensuing impact of music is universal, as it is also seen in times of conflict. For this reason, it's critical to listen to music that will elevate one's mood, especially when it comes to the words, which should encourage comfort rather than hostility.

ZAMAN LAFIYA (Living in Peace)

Dogara & Samdung

Moderato

Lead Voice

Male Voice. I

Male Voice. II

Male Voice. III

Male Voice. IV

Male Voice. V

Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya shi mu-ke ne-ma. Za-man la-fi-ya

Detailed description: This system contains the first five staves of the musical score. The top staff is for the Lead Voice, with lyrics 'Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya shi mu-ke ne-ma. Za-man la-fi-ya'. The four male voice staves (I, II, III, IV, V) are currently empty, indicating they have not yet entered in this section.

LV.

MV.I

MV.II

MV.III

MV.IV

MV.V

shi mu-ke ne-ma, za-man la-fi-ya_mu-ke ne-ma._____ Za-man la-fi-ya shi mu-ke ne-ma,

Za-man la-fi-ya shi mu-ke ne-ma,

Za-man la-fi-ya shi mu-ke ne - ma, _

Za-man la-fi-ya shi mu-ke ne-ma,

Za-man la-fi-ya shi mu-ke ne - ma, _

Za-man la-fi-ya shi mu-ke ne - ma, _

Detailed description: This system contains the next five staves. The Lead Voice (LV.) staff has lyrics 'shi mu-ke ne-ma, za-man la-fi-ya_mu-ke ne-ma._____ Za-man la-fi-ya shi mu-ke ne-ma,'. The four male voice staves (MV.I to MV.V) all enter in this system with the lyrics 'Za-man la-fi-ya shi mu-ke ne-ma,'. The MV.II staff has a comma after 'ma' and a tilde (~) after the dash, while the others have a comma after 'ma'.

11

L.V. za-man la-fi-ya shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya_mu-ke

MV.I za-man la-fi-ya shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya_mu-ke

MV.II za-man la-fi-ya shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya_mu-ke

MV.III za-man la-fi-ya shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya_mu-ke

MV.IV za-man la-fi-ya shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya_mu-ke

MV.V za-man la-fi-ya shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya_mu-ke

16

L.V. ne-ma. Ya-ra su-na ku-ka ba-bu i-ya-ye, ma-ta su-na ku-ka

MV.I ne-ma. Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum

MV.II ne-ma. Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum

MV.III ne-ma. Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum

MV.IV ne-ma. Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum

MV.V ne-ma. Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum

20

LV. ba - bu ma - za je Ja - ma ' a na ku - ka sun ra - sa na - su zaman la - fi - ya mu - ke

MV.I Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum zaman la - fi - ya mu - ke

MV.II Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum zaman la - fi - ya mu - ke

MV.III Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum zaman la - fi - ya mu - ke

MV.IV Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum zaman la - fi - ya mu - ke

MV.V Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum zaman la - fi - ya mu - ke

24

LV. ne - ma. Za - man la - fi - ya shi mu - ke ne - ma, za - man la - fi - ya shi mu - ke ne - ma.

MV.I ne - ma. Za - man la - fi - ya shi mu - ke ne - ma, za - man la - fi - ya shi mu - ke ne - ma.

MV.II ne - ma. Za - man la - fi - ya shi mu - ke ne - ma, za - man la - fi - ya shi mu - ke ne - ma.

MV.III ne - ma. Za - man la - fi - ya shi mu - ke ne - ma, za - man la - fi - ya shi mu - ke ne - ma.

MV.IV ne - ma. Za - man la - fi - ya shi mu - ke ne - ma, za - man la - fi - ya shi mu - ke ne - ma.

MV.V ne - ma. Za - man la - fi - ya shi mu - ke ne - ma, za - man la - fi - ya shi mu - ke ne - ma.

29

L.V. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya_mu-ke ne-ma. Gu-je gu-je

MV.I Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya_mu-ke ne-ma. Ku-lum Ku-lum

MV.II Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya mu-ke ne-ma. Ku-lum Ku-lum

MV.III Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya_mu-ke ne-ma. Ku-lum Ku-lum

MV.IV Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya mu-ke ne-ma. Ku-lum Ku-lum

MV.V Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya mu-ke ne-ma. Ku-lum Ku-lum

34

L.V. ya i-she mu ka-she ka-she ya i-she mu, ye-ke, ya-ke ya i-she mu

MV.I Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum

MV.II Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum

MV.III Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum

MV.IV Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum

MV.V Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum Ku-lum

39

LV. za-man la-fi-ya_mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya

MV.I za-man la-fi-ya_mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya

MV.II za-man la-fi-ya mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne - ma,_ za-man la-fi-ya

MV.III za-man la-fi-ya_mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya

MV.IV za-man la-fi-ya mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne - ma,_ za-man la-fi-ya

MV.V za-man la-fi-ya mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne - ma,_ za-man la-fi-ya

44

LV. shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya_mu-ke ne-ma.

MV.I shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya_mu-ke ne-ma.

MV.II shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya mu-ke ne-ma.

MV.III shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya_mu-ke ne-ma.

MV.IV shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya mu-ke ne-ma.

MV.V shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya mu-ke ne-ma.

49

LV. Ma - ra - yi na ku - ka ka tai - ma - ke su, gom - ra - ye na ku - ka ka tai - ma - ke su,

MV.I Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum

MV.II Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum

MV.III Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum

MV.IV Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum

MV.V Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum Ku - lum

53

LV. ja - ma' a na ku - ka sun ra - sa na_ su za - man la - fi - ya_ mu - ke ne - ma. Za - man la - fi - ya

MV.I Ku - lum Ku - lum Ku - lum Ku - lum za - man la - fi - ya_ mu - ke ne - ma. Za - man la - fi - ya

MV.II Ku - lum Ku - lum Ku - lum Ku - lum za - man la - fi - ya mu - ke ne - ma. Za - man la - fi - ya

MV.III Ku - lum Ku - lum Ku - lum Ku - lum za - man la - fi - ya_ mu - ke ne - ma. Za - man la - fi - ya

MV.IV Ku - lum Ku - lum Ku - lum Ku - lum za - man la - fi - ya mu - ke ne - ma. Za - man la - fi - ya

MV.V Ku - lum Ku - lum Ku - lum Ku - lum za - man la - fi - ya mu - ke ne - ma. Za - man la - fi - ya

58

L.V. shi mu-ke ne-ma, za-man la-fi-ya shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma,

MV.I shi mu-ke ne-ma, za-man la-fi-ya shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma,

MV.II shi mu-ke ne - ma, za-man la-fi-ya shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma,

MV.III shi mu-ke ne-ma, za-man la-fi-ya shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma,

MV.IV shi mu-ke ne - ma, za-man la-fi-ya shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma,

MV.V shi mu-ke ne - ma, za-man la-fi-ya shi mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma,

63

L.V. za-man la-fi-ya mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya

MV.I za-man la-fi-ya mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya

MV.II za-man la-fi-ya mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne - ma, za-man la-fi-ya

MV.III za-man la-fi-ya mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne-ma, za-man la-fi-ya

MV.IV za-man la-fi-ya mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne - ma, za-man la-fi-ya

MV.V za-man la-fi-ya mu-ke ne-ma. Za-man la-fi-ya shi mu-ke ne - ma, za-man la-fi-ya

68

L.V. shi mu - ke ne - ma. Za - man la - fi - ya shi mu - ke ne - ma,

MV.I shi mu - ke ne - ma. Za - man la - fi - ya shi mu - ke ne - ma,

MV.II shi mu - ke ne - ma. Za - man la - fi - ya shi mu - ke ne - ma,

MV.III shi mu - ke ne - ma. Za - man la - fi - ya shi mu - ke ne - ma,

MV.IV shi mu - ke ne - ma. Za - man la - fi - ya shi mu - ke ne - ma,

MV.V shi mu - ke ne - ma. Za - man la - fi - ya shi mu - ke ne - ma,

71 *Andante*

L.V. za-man la - fi - ya mu-ke ne-ma. za-man la - fi - ya mu-ke ne-ma.

MV.I za-man la - fi - ya mu-ke ne-ma. za-man la - fi - ya mu-ke ne-ma.

MV.II za-man la - fi - ya mu-ke ne-ma. za-man la - fi - ya mu-ke ne-ma.

MV.III za-man la - fi - ya mu-ke ne-ma. za-man la - fi - ya mu-ke ne-ma.

MV.IV za-man la - fi - ya mu-ke ne-ma. za-man la - fi - ya mu-ke ne-ma.

MV.V za-man la - fi - ya mu-ke ne-ma. za-man la - fi - ya mu-ke ne-ma.

Zaman Lafiya

	Hausa	English Translation
Call:	Zaman lafiya, shi muke nema (4x)	Living in peace is what we want.
Chorus:	Zaman lafiya, shi muke nema (8x)	Living in peace is what we want.
Stanza:	Yara suna kuka, babu iyaye parents. Mata suna kuka babu mazaje Jama' a na kuka sun rasa nasu Zaman lafiya muke ne ma (2x)	Children are wailing; there are no parents. Women are wailing; no spouses People are weeping, they are bereaved. Living in peace is what we want.
Chorus:	Zaman lafiya, shi muke nema (8x)	Living in peace is what we want.
Stanza:	Guje, guje, ya ishe mu Kashe, kashe, ya ishe mu Yake, yake, ya ishe mu Zaman lafiya muke nema (2x)	We are tired of running. We are tired of the killings. We are tired of war. Living in peace is what we want.
Chorus:	Zaman lafiya, shi muke nema (8x)	Living in peace is what we want.
Stanza:	Marayu na kuka ka taimake su Gwamraye na kuka ka taimake su Jama's na kuka ka taimake su Zaman lafiya muke nema (2x)	Orphans are wailing; aid them. Widows are grieving; help them Mases are wailing; assist them. Living in peace is what we want.
Chorus:	Zaman lafiya, shi muke nema (16x)	Living in peace is what we want.

Textual Analysis

The text in Zaman Lafiya's song is partonic and afroetric, with the goal of uniting troubling fractions by encouraging harmony amongst many religious traditions. Since every religion supports peace and believes in humanity as its central ideal, the song's words and terminology are balanced and suitable to listeners of all religious and cultural backgrounds.

1. Stanza One of the songs, talks about how many children have lost their lives to death. Without their parents to care for them, children are reared. When parents are absent from their child's life, the youngsters become a burden to their community and lose access to basic essentials including food, water, housing, healthcare, and education. Children lose out on their physio-social-emotional and psychological development when these fundamental demands are not met.

2. Stanza 2 describes how people have developed "stress disorders," "war anxiety," or "nuclear anxiety" as a result of war. Aside from the physical harm, the stress of war has a significant negative impact on mental health, leading to worry and tension. Usually, it is the result of worrying about similar scenarios that could occur in their area. There was a proverb that said nobody would be happy to live in fear and guilt, not even in extreme hate crimes. Furthermore, according to a Hausa, "Zaman Lafiya ya fi zaman basariki" (living in poverty is preferable to being faithful). To create a wonderful and loving society, the pursuit of sustainability and peace must be continued at all costs.
3. Stanza three bemoans the fact that many women have lost their husbands to war, leaving their children orphans. Men are typically the ones who die in battle because

they fight the psychological war that goes on while women and children deal with the psychological fallout after the conflict is over, which leads to devastation. Those who were widowed or orphaned had a higher chance of dying than those whose partners and mentors were still alive. In addition, it encourages societal evils like prostitution and stealing because mentors do not offer their charges direction or a means of subsistence.

There have been a number of protests since the communist fight broke out in 2001, all aimed at promoting peace between the opposing sides. Prostitutes have used the song Zaman Lafiya multiple times. All individuals of all faiths and cultures embrace the song, which is either sung by the protestors as a matchpass or played over a public address system. She said to one of the demonstrators that she gets reminded of her love for her heater every time the song Zaman Lafiya is sung. She went on to say that while she was a victim of the catastrophe in which their home burned down and all of her neighbours perished,



Figure 1.



Fig. 2

she still opted for nonviolence, and music is one of the things that helps her stay at ease (H. Abdul, personal communication, March 12, 2024). Another clergyman's testimonial says that the song Zaman Lafiya has become an anthem when a crisis breaks out, in addition to giving him hope. The clarity demonstrates that, despite the song's irreparable damage to society, he still thinks that music has the power to heal a great deal of maladies since it speaks to human consciousness and resolves conflicts in the greatest way possible on a psychological level. According to Jimi Hendrix, "music is the only medium through which something can be changed in the world." This assertion that music may bring about peace is supported by the fact that protest songs played at protest events inspire individuals to act bravely or with serenity in the face of racial cruelty. Speaking for myself, there have been instances when I've listened to music that has greatly inspired me, given me strength, or allowed me to take a minute to reflect before making a change and moving forward. Below are some pictures of Jos peace rallies.



Fig. 3 (A Tunanina, 2010)

Representation of the Music.

Medium: Acapella
Time Signature: 4/4
Rhythm: The rhythmic character is simple
Harmony: The melodic structure is mostly based on the pentatonic scale, but the harmony style is diatonic and distributed across the harmony.

Form: An acapella rendition of the song "Zaman Lafiya" (Living in Peace) was originally performed by male voices. The song is structured as a call and response, with the soloist calling, the backup vocalist answering, and three stanzas later, the backup vocalists responding in chorus.

Vocal Range: The tenor voice performs the lowest voice and acts as the highest vocal in the all-male choir's rendition of music. The song's vocal range is from D2 to A4.

Vocals: The singer performs acapella of the musical composition Zaman Lafiya as a background of humming plays.

Tempo and Metronome Mark: Crotchet = 80.

Length and Performance Duration: The song has 73 bars in total duration. The music is expected to be performed for five minutes and nine seconds.

Conclusion

The research reveals how music has a great influence on the human psyche, as the human brain, which controls all mental, emotional, and physical functions, plays a crucial role in managing stress and preventing violence. The research also establishes that in times of crisis, it is essential to handle the situations carefully to prevent devastating consequences; thus, all means to prevent escalation should be deployed, and physical reactions can best be controlled psychologically, which will control any physical reaction. More so, music, which can also be referred to as a branch of communication, and communication, which is the process of transferring information through sound, symbol, or inscription, are powerful human behaviours that distinguish people from one another in interpersonal interactions. Dialogue is a bloodless way of resolving conflict in a civic way. During a crisis, effective communication can help stabilise organisations, gain stakeholders' trust, and inspire confidence.

Music, like a car's dual carburetor, has therapeutic and communicative effects on the human body, soothing anxiety and acting as a continual reminder in people's subconscious minds. Music is a nondiscursive language that conveys information, including emotional meanings, has a wide range of meanings,

and is flexible. It connects more with the rational mind, and emotions often drive our achievements and actions. Zaman Lafiya is a song composed after the Jos crisis of 2001 and has helped contribute to the sustenance of peace on the Plateau. During the Jos crisis, agents projecting calm used the song "Zaman Lafiya" to their advantage. The song's versatility as a therapeutic medium is further enhanced by its ability to be employed seamlessly with written or visual information. In the Jos-Plateau region, the song "Zaman Lafiya" played a significant role in projecting calm during the crisis. The song's ability to reflect, affect, and alter emotional reactions is particularly valuable in therapy procedures that involve identification, awareness, reflection, or expression of feelings and concerns. Thus, stakeholders in peacebuilding should consciously deploy music in conflict resolution, management, and sustainability.

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